

Component 1 Knowledge Organiser GCSE Drama

What is Devising? Devising means to create. You will need to make a number of decisions collaboratively.

Have you carried out sufficient research? Is your devised piece predictable? Are we incorporating the practitioner's techniques in the devised piece? What genre is your piece of theatre? What are your intentions for your audience? What are your intentions for your character?

Characterisation

Once the group has explored the stimulus and created a plot, they need to focus on characterisation. There are several rehearsal techniques to explore and cement a character.

Hot Seating – asking specific questions to a person who is in role and sustains their character whilst answering.

Role on The Wall – Creating a detail role on the wall for your character allows you to create a background story for your character giving you a greater understanding.

Uta Hagan's Given Circumstances – Detailed responses to questions regarding several aspects of your character. For example:

WHAT SURROUNDS ME? (Animate and inanimate objects- complete details of environment) **WHAT ARE THE GIVEN CIRCUMSTANCES?** (Past, present, future and all of the events)

Your character must have a clear purpose, you will need to perform convincingly and write about how you interpreted your role.

Use **Subject specific vocab**
Make the **overall intention of your piece** very clear.
Give **specific examples** of what was being portrayed.
Show a **Good knowledge of Brechtian techniques.**

Realising 15 Marks

Learners perform the devised piece and are assessed on how well you convey your intentions as an actor to the audience.

Application of **performance skills** including sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions.

A coherent **interpretation of the character/role** using relevant aspects of the practitioner/genre style to realise artistic intention

Individual contribution to the performance sustaining audience interest throughout most of the performance.

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Learners will research and explore a stimulus, work collaboratively and create their own devised drama.

Non-exam assessment, 40% of your total GCSE; Realisation of devised piece 15 marks, evaluation of performance 15 marks and portfolio of evidence 30 marks.

Stimulus – A text, object, image, poem, song or newspaper article to inspire a piece of drama.

Learners are expected to show an understanding of a chosen theatre practitioner or genre and incorporate those techniques in their work.

Bertolt Brecht

Brecht was a **theatre practitioner** who used a political theatre to convey a message to his audience. This related to his time serving in WW1. He created **Epic Theatre** which went against the norm of naturalistic theatre which was usually written during this time. He used a variety of techniques which made his theatre original and unique: he wanted to question social and political issues – **Didactic**.



Nursery Rhymes- Brecht used well known nursery rhymes and changed the lyrics to deepen the audience's thoughts and have an impact on how they felt about certain political views.

Placards - these are used to break emotion, they usually display thought provoking statistics and are held up by the character or characters in the play, to detract the audience's attention from the emotion and expect the audience to think about the issues being explored or questioned.

Breaking the emotion and fourth wall - Brecht believed that there should not be any connection emotionally between the audience and characters or storyline. At these points Brecht would break the emotion by breaking the 'fourth wall' e.g. directly addressing the audience, speaking stage directions out loud, changing costume on stage to become another character or narrating over a freeze frame. These non-naturalistic techniques highlighted important issues within the drama for the audience.

Other techniques used by Brecht : <https://quizlet.com/329046996/brecht-flash-cards/>

<https://quizlet.com/229039615/brecht-flash-cards/>

- ◇ **Actors playing multi roles, also representing a character rather than becoming it**
- ◇ **Representing a character and exaggerating it, so the audience identified with the issues more than the characters.**
- ◇ **Sets/props representational**
- ◇ **Scene and costume changes happening in front of the audience**
- ◇ **Use of song or dance**
- ◇ **Experimented with the structure of the play (flash back and forward)**

The **portfolio** documents how your ideas have been created and developed to communicate meaning for a theatrical performance and is marked out of 30, it is **50%** on your component 1 assessment.

There are 3 sections.

1. How ideas have been researched, created and developed in response to the chosen stimulus.
2. How ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning.
3. How ideas have been developed, amended and refined during the development of the devised piece.

It can be presented in a range of formats including word processed, hand written, power point, video or audio clips. It must be a maximum of 900 words. You are expected to provide supporting evidence of the devising process so you will need to take photographs/videos of rehearsals, screen shot any group chat conversations, keep your planning documentation, your scripts with annotations and any feedback you receiving regarding your performances. You could include any of the following.

Structure -what decisions did you make regarding structure?

Exposition/Development/Climax/Highlights/Change of mood/Episodic/Denouement/Tension

Character - what decisions did you make regarding the interpretation of character? Purpose/Motivation/Interaction/Voice/Language/dialogue/Movement

Technical aspects – what decisions were made to enhance the meaning of the piece? Can you relate this to Brechtian techniques? Lighting – enhancing performance and structure/Sound – creating atmosphere and linking scenes/Choice of acting area e.g., proscenium arch, theatre in round, traverse or thrust / stage, use of space and spatial relationships on stage, relationships between performers and audience/Ground plans/Choice of set/Costume/Make-up

Learners need to evaluate the final performance of your devised piece. 15 marks. It is completed in controlled conditions. You may use your notes for guidance which must be handed in with your essay.

There three main sections.

- ⇒ Analyse and evaluate your **interpretation of role/character** in your final performance.
- ⇒ Analyse and evaluate how your own **performance skills** contributed to the effectiveness of the final performance.
- ⇒ Analyse and evaluate your **individual contribution to the final performance**, including how effectively you have fulfilled your initial aims and objectives (referring back to the chosen stimulus)

Overall artistic intention - Character motivation and purpose

Vocal skills -pitch -pace/tempo - pause -accent - volume - clarity

Physical skills - gesture - stillness - fluency - expression - posture - facial expressions - movement - proxemics.

Social, Historical, Political and Cultural Contexts. Have you thought about the different contexts for your devising piece? These elements should build up your research section.

Social Context – A social setting or environment which people live.

Historical Context – A part of history which has happened (this could be when the play was set)

Political Context – The political party in power at the time and how this impacted on society.

Cultural Context – How culture can effect behaviour, choices and decisions for characters.